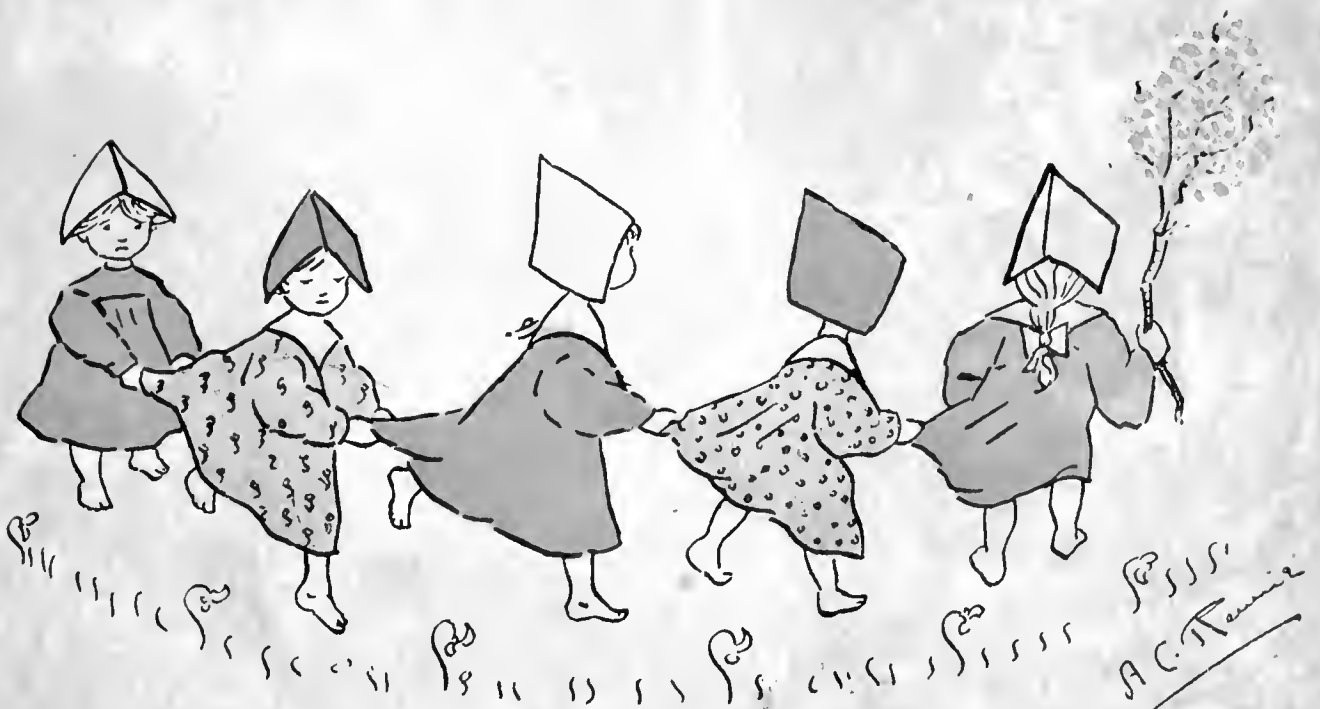


The Part IV
Guild of Play
Book.

(CURWEN'S EDITION 5634)

for
Little *Children*

by
G.T. Kimmins





REFERENCE

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Guild of play book for little children
part 4.

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To

May Mond,

a child of sunshine, whose whole being
literally "glitters" with happiness at
a Guild of Play Festival this book
of songs and dances for London's
other children, whose lives have
been made so much the richer
by her parents' generosity,
is affectionately
dedicated
by


Grace L. Williams

THE GUILD OF PLAY BOOK

for Little Children

(CURWEN'S EDITION 5634)

Written by G.T. Kimmins
Dances arranged by M.H. Woolnoth
Music by R. Chanter



Part IV



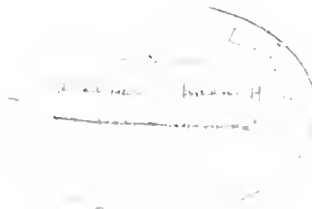
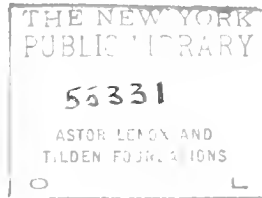
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Parts I to III also published, price Five Shillings each.



WANTED! NEEDED!! EXPECTED!!!

THE children's Play House or centre for children's work in South-east London. At present all Guild of Play work is done in the evenings only, in odd halls and schoolrooms, as they can be borrowed or hired—an expensive and inconvenient method of working. This building, with a courtyard and playground, to be given over wholly to the children and the cause of childhood, the offering of some rich citizen or citizens as a substitute for the streets. Here in this specially-designed building would be given, at stated times, lectures and demonstrations on Guild of Play methods and dances—hospitality dispensed to foreigners and others from a distance, who so often come to see the children even now—much happy play for children, and developments of many kinds. The building would include a gallery, where gifts would be suitably hung and placed, including specimens of work from the Chailey Craft Schools, which would widen and beautify the lives of the children—a reading room, where the children would be taught how to choose and read and enjoy the literature of the past as well as of the present; and the buildings would include, too, an apprenticeship and enquiry bureau which would be in touch with firms and employers.

The cause of the children in its many-sidedness would here be faced by experts, pioneer experiments made in work and play for the physically defective, as well as for the normal child, and the results made public in every possible way. All societies interested in the well-being of children would use and support such a scheme, *and let once the building be built and sufficiently endowed*, the results would amaze even the most sanguine.

The Bermondsey children are famous for their dancing (all exiled nations dance), and for Bermondsey children we plead this honour of work, the best gift of all, the honour of showing what such a centre would mean to children similarly placed the world over.

The Guild of Play asks for £25,000 for this purpose.

Who will Found and Endow this Children's Settlement, or contribute in large or small degree by means of Donations or Annual Subscriptions to the work of the Guild of Play? Because this work is for the public good, and for the good of the public's children, and the citizens they will become, it is educational work of the highest order, and all are unhesitatingly asked to come to its support. Cheques may be sent to:

The Right Hon. The LORD LLANGATTOCK, *Hon. Treasurer*,
South Lodge, Rutland Gate, London, S.W., or

Miss ALICE RENNIE, 36 Westbourne Terrace, Hyde Park, London, W.

W. PETT RIDGE

The famous author and champion of the rights of
city children, writes in support of this scheme :

GARRICK CLUB, W.C.

March 15th, 1912.

DEAR MRS. KIMMINS,

The idea of a children's Play House in London appears to me admirable. As I see it, there is a large hall of amphitheatre shape, with rows of seats commanding a view of the round space in the centre, and here dances are shown, newly invented and half-forgotten games performed, and all of us who want to add to the joy of the London child come to watch and to learn. A grand pianoforte at the side ; on great occasions a string orchestra. Good ventilation and adequate lighting. Friendly competitions are held here between youngsters attached to the various organisations, somewhat on the lines of the yearly meetings of branches of the Children's Happy Evenings. In the building I see offices for you, and for the conduct of your wonderful work at Bermondsey and at Chailey, and a general office open to people connected with like societies. This room is large enough for conferences. There is, I think, a dining-room for the entertainment of visitors.

The whole place is devoted to the interests of hard-up children, and to the encouragement of cheerfulness in their lives. Folk coming from abroad with a desire to know what is being done in this direction drive straight to the Play House to gain and to give ideas. All that is good and wise in the treatment of youngsters is collected here and distributed.

This is the scheme as I see it. But if the picture in your mind differs in any detail, I am ready to believe and quite willing to agree that my views are open to amendment. I only wish I had the money to do it all off my own bat, and hand the building over to you.

Always, dear Mrs. Kimmins,

Yours sincerely,

W. PETT RIDGE.

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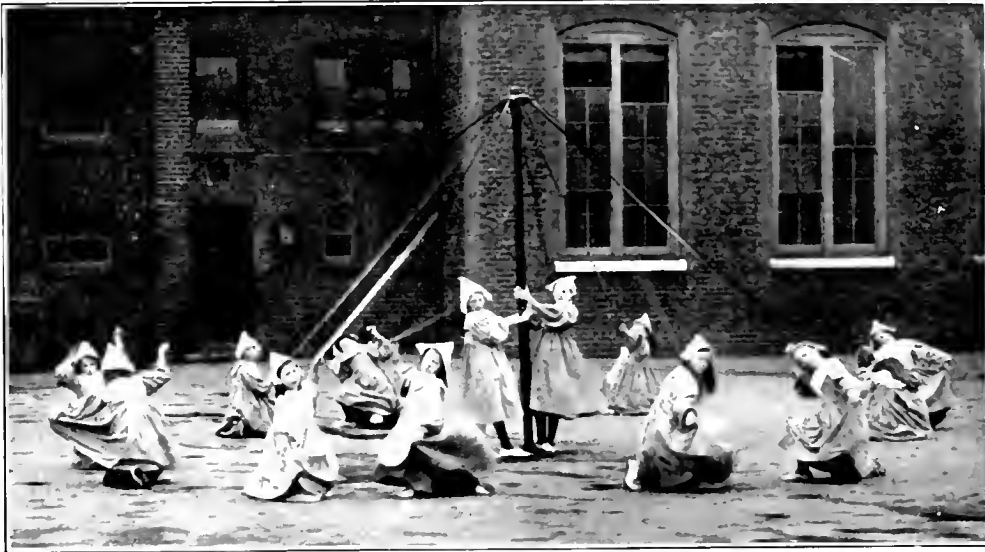
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FOURTH PART.

The Guild of Play Book of Festival and Dance for Little Children.

Introduction.

THIS Fourth Book of the Guild of Play Series aims to present to the teaching public certain dance forms and movements based upon definite folk-lore material in addition to specially arranged songs and dances, modified to suit the needs of *little* children, yet in no sense are the movements deprived of their value as definite links with the history of the world. Each dance-form presents its special message from some particular and different point of view.

Children have always danced; they will always dance; and childhood is best enriched by giving children wholesome group games and dances, for by means of them life will become fuller and happier and purer. Dances, simple and effective, set to beautiful music, are indescribably thrilling, and the younger the dancers the more potent the spell.

Grown folk stare in wonder at these atoms of society as they respond eagerly and accurately to the rhythm of the music, and with quaint mimicry and often dignified ceremonial enter into the spirit of the dance.

The old customs and folk-lore, which form the bed-rock of this present collection, are very simply set forth and designed, as are all the Guild of Play dances, to meet the needs of large classes, short periods for play, and often lack of proper playing space. With all its drawbacks, however (and there are many, without doubt), this organised play has its clear, distinct message for those who will hear it. The children carry away the memory of the happiness, and this is significant in itself. Into crowded courts and tenements they dance home with the dancing still pulsing through their bodies, and through their minds and souls too. The "little white bird of hope" has started singing in their ears, and will keep on till next Guild of Play, and healthier and happier children will fill our streets and schools.

Those who pass through the crowded streets of South East London when visiting the Bermondsey University Settlement or one of the Guild of Play festivals have opportunities to judge of the "worth-whileness" of the Guild of Play and its influences for good upon the neighbourhood.

They have found big sisters teaching little ones the latest steps of dances on the church steps and the open space in St. James's Churchyard, locally known

as "the buryin' ground;" tiny babies, with tottering, uncertain movements, mimic the elder children, and undoubtedly great happiness and joy have come into the lives of the little folk who are housed (dare we call it "living"?) in the great tenements or back streets and lanes of the jostling, noisy, dirty streets of the riverside.

One glance at the dancing, light-footed children shows the improvement in poise and grace of movement, and it is equally true that the children become kinder, happier, and less selfish by means of this play. The gain in general alertness and quickened imagination is quite as evident to those who really study the street life of the South East London child. Not all children possess initiative; many are nervous and timid, but this great general dance movement brings these children from the kerbstone and railing into the charmed circle itself; many *through* the dancing find the power of self-expression, unknown before.

If this is true of the children of Bermondsey, the very centre of poverty and stress and strain of waterside labour, then it is certainly true that all children everywhere will benefit by similar exercise. It is no exaggeration to say that the dancing hours of the Guild of Play are looked forward to most eagerly, and that these hours do most good, and make for happiness more than any other.

Many of the Guild of Play children are taken to the Domestic Economy and Housewifery School at Chailey in connection with the Heritage Craft Schools for Crippled Boys and Girls. There, under happier conditions, upon real green grass, they dance to their heart's content, and to those who have interested themselves in the movement, these children and their keenness have been a revelation.

The ancient Greeks were wiser than we are, and understood the significance of dance and rhythm and ordered movement. Hence the interest attached to the same, and the whole-hearted enthusiasm of those who attend as guests.

Vigorous dancing is almost the only outlet for real physical exercise for our city children. It represents to them all the joys of climbing, paddling, and the thousand-and-one other sports of the normal child. It is, moreover, a convenient form of exercise, excellent for digestion, for effective circulation, and the training of character and self-control. It has a distinct social value, and cannot be begun too young.

The Guild of Play seeks to engender the real festival spirit as well as the festival itself, when preparing its pageant and dance recitals. South Bermondsey is famous for its May-days, its pageants, its saints' days festivals, and its historical dramas. The Guild of Play children are unconscious leaders of thousands more; and this last book of Guild of Play methods and dances will have served its purpose if, by its very simplicity of arrangement, it meets the needs of the infant teachers, and serves to give wholesome and healthy exercise to quite small children. The genuine bit of folk-lore upon which each dance is based will be of immense value in later years, when the child comes to realise the links with that goodly heritage of song and dance which it shares in common with other children the wide world over.

*Bermondsey University Settlement,
London, S.E.*

G. T. KIMMINS.

Notes.

1. Music to song always used as accompaniment to dance.
2. Metronome mark in each case has been carefully ascertained but the time of the dance should be rather faster than that of the song.
3. Introduction to song always serves as introduction to dance; except in the "Luck Shoe," when the entrance of the children should take place during the "Old Rhyme."
4. The end of each item for song or dance should be in slower time than the previous bars.
5. In the following dances it is optional whether the dances should begin at the third verse of the song, after the song, or during the song: "The Dance of the Swallows," "The Dance of the River," "The Fern Dance," and "Woodland Dance."

Part of a quaint song inscribed under an old print of Vestris teaching a goose to dance—

Of all the fine accomplishments sure dancing far the best is,
But if a doubt with you remains, behold the goose and Vestris;
And a-dancing we will go.

Let men of learning plead and preach, their toil 'tis all in vain;
Sure, labour of the heels and hands is better than the brain.
And a-dancing we will go.

Then talk no more, ye men of arts, 'bout keeping light and shade,
Good understanding in the heels is better than the head.
And a-dancing we will go.

Great Whigs, and the great Tories too, both in and out will dance,
Join hands, change sides, and figure in, now sink, and now advance.
And a-dancing we will go.

NOTE.—The items of Part IV, although specially arranged for small children, can be elaborated to any extent for performance by seniors.

Steps for General Practice.

Step A.



Single file round the room.

- 1 Bar { (1) Step forward on right foot and hop.
(2) Step forward on left foot and hop (alternately right and left) joining the hop quickly to the "step" upon which the accent falls, to every beat of the music.

Step B.



- 1 Bar { (1) *Step forward with right foot (4th position).
(2) Bring left foot behind (3rd position).
(3) Step forward again with right (4th position).
(4) Throw left forward raised from the ground, at the same time hop on right.
Repeat *, beginning with left foot.

The above step should be practised to slow C time and 6-8 rhythm.

Step C.

In Valse time.



- 1 Bar { (1) *Step forward on right foot (slightly to side).
(2) Bring left forward well raised, with a good point, knee slightly bent (bending body to left).
(3) Hop on right foot.
Repeat *, beginning with left foot.

GROUP OF OLD DANCE FORMS AND CUSTOMS

Based upon genuine antiquarian facts.

Arranged simply for performance by tiny children.

For fuller description of these and similar old customs, see Brand's "Popular Antiquities," published by Messrs. Chatto and Windus.

On behalf of the Guild, I beg to tender most sincere thanks for the great courtesy and liberality of Messrs. Chatto and Windus in allowing quotations from the above-mentioned book in connection with the Guild of Play Series.

G. T. KIMMINS.

Meritot.

Called in the North of England Shuggy-Shew. Speght's "Glossary to Chaucer" explains that it was a sport indulged in by children, who swung themselves in bell-ropes, or such like, till they were giddy. In modern times we have the natural evolution of the swing, but formerly even this was known by the name of Meritot, or Merry-trotter.

The movement in this dance distinctly recalls the action of swinging, and the position of the two taller children representing the ropes and the tiny child in the middle, and the fact that the dance is performed in sets of three, clearly indicates the origin of the ever-popular swing.



Three children stand in a row, with a smaller child in the centre.

The child in the centre joins right hands with the one on her right, she joins left hands with the one on her left, and the two on either side join inside hands together.

I. All advance with four tripping steps on right and left foot alternately (bending the body forward).

2 bars

All retire with four tripping steps, with the inside hands of the two children on either side placed behind the back of the centre one (bending the body back).

2 bars

Repeat I.

4 bars

Disengage hands.



II. The two children on either side advance with four hopping steps, while the centre one retires with four hopping steps.

4 bars

The two children on either side retire with four hopping steps, while the centre one advances.

4 bars

Handy-dandy.

Boyer's Dictionary defines Handy-dandy to be a kind of playing with the hands; and Ainsworth explains it "digitis micare," that is, moving the fingers up and down very swiftly so as to render the task of telling the number held up difficult. Johnson explains the word as signifying a play in which children change hands and places, a view confirmed by the passage in *King Lear*, from Shakespeare—

"See how yon Justice rails upon yon simple thief!
Hark in thine ear! Change places, and Handy-dandy.
Which is the Justice and which is the thief?"

Malone interprets it as a jovial sport, and this interpretation is supported in Floreo's Italian Dictionary (1598), in which the word "bazzicchiare" is rendered: "to shake between two hands, to play handy-dandy."

Handy-dandy is mentioned by Aristotle, Plato, and Aristophanes. It was played by Hymen and Cupid at the marriage of Psyche, and termed by the Latins "digitis micare."

This bright little dance with its flavour of antiquity reminds one unconsciously of that game still in use, known as Two's and Three's. It is played with an inner and outer circle, and one child as captor stands in the middle, whose place is taken by the first one captured. The movements are graceful and perpetual, the duty of the captive in the middle being to seize a vacant place in the dance as the inner and outer circles change places.



- I. Children stand round the room in couples, forming an inner and outer circle.
Run twelve steps, moving round to right, bending body slightly forward and moving fingers quickly up and down, then take partner's right hand, and change places with two high springing steps.
Repeat I, moving round in a circle to left.

Chasing the Slipper Dance.

This enduringly popular game is noted in the "Pleasures of Memory," of Samuel Rogers.

"'Twas here we chas'd the slipper by its sound."

Hunting the Slipper to music is distinctly diverting. Unlike the game as usually played, the slipper must be thrown high and from corner to corner. A child in the middle must catch the slipper whilst in mid-air, and this being the signal for all to pirouette in unison, whilst the child who threw the slipper and the one who failed to catch it endeavour to change places before the victor, still holding the slipper, can hop into either place.

There are many variants of this interesting game or custom, and the intelligent teacher will not be slow to glve range to her imagination in such a rhythmic movement as that described below. The game can be danced with or without slippers, and as a pure game or in more elaborate dance form. The photo shows an extremely popular version of the game when treated from the dance standpoint, and with little children will be found a very useful introduction to, or rest from maypole movements."



A tall girl stands in the centre of the room, with six or eight streamers of ribbon falling from her waist, and attached to the end of each streamer hangs a small heelless cardboard shoe. The streamers are held out by tiny children, holding the shoes in their right hands.

- I. The children dance round the girl in the centre with eight hopping steps, moving round to left, the girl in the centre moving round with them.

Repeat I, moving round to right.



- II. The children face each other in couples.
The child on the right-hand side holds her streamer high, while her partner passes underneath and back again with four hopping steps.

The child on the left-hand side does the same.

Repeat II.



- III. The children pirouette to right, passing underneath the streamer they are holding out, then they curtsey to the girl in the centre, who curtseys to them.

Hot Cockles.

This word is derived from the French *hautes-couquilles*, in which one kneels down, and covering his eyes, lays his head in another's lap, and guesses who struck him. In older versions, however, the game was played by children in couples, smartly clapping each other's hands in unison, covering their faces, and changing places with the next couple, two circles thus being rotating, one to the left, one to the right; and the game proceeds until each recovers her own original partner. The clapping of the hands is accompanied by a stamping of the foot and an entire twist of the body.



For any number of children.

Couples face each other, forming an inner and outer circle round
the room, boys inside, girls outside.

*Clap both hands together four times.

I.

Clap right hands with partner.

1 bar

Clap hands together four times.

Clap left hands with partner.

1 bar

Repeat *

2 bars

All pirouette to right (hands clasped above head).

1 bar

Pirouette to left.

1 bar

The girl changes places with the girl on the right by taking four hopping steps, turning round to right, beginning with her right foot, hands placed on hips, while the boy changes places with the boy on the left by taking four hopping steps, turning round to left, beginning with his left foot, his hands placed on hips.

2 bars

This done, all move round in a circle.

Tick-tack, or Tappie Touseie.

1ST CHILD. *Free time.*

KEY G. } $\{ \begin{array}{l} d \ .d :m \ .m |r \ :s_1 \end{array} \}$
Tap-pie, tap - pie tou - sie,

2ND CHILD. 1ST CHILD.

$\{ \begin{array}{l} d \ .d :t_1 \ .l_1 |r \ :s_1 \end{array} \}$ will you be my man? No! $\{ \begin{array}{l} d \ .d :t_1 \ .s_1 |d \ .d :t_1 \ .s_1 \end{array} \}$ Gae frae me then, gae frae me then.

1ST CHILD.

KEY G. } $\{ \begin{array}{l} d \ .d :m \ .m |r \ :s_1 \end{array} \}$
Tap-pie, tap - pie tou - sie,

3RD CHILD. 1ST CHILD.

$\{ \begin{array}{l} d \ .d :t_1 \ .l_1 |r \ :s_1 \end{array} \}$ will you be my man? Yes! $\{ \begin{array}{l} s \ :s \ .f |m \ :d |s \ :s_1 \end{array} \}$ Come, come to me then, come!

M. ♩ = 132.

mf *f*

Both ancient customs are played much in the same way, one child taking hold of another by a lock of the hair, says :

“Tappie, tappie tousie, will ye be my man?”

If the answer is in the negative, he gets a push backward, with the admonition :

“Gae fra me then, gae fra me then!”

If the answer is in the affirmative, the first says :

“Come to me, then, come to me, then!”

accompanied by an emphatic shake of the head.

This quaint old custom seems to have had a monkish origin, when the shaving of the hair became a symbol of servitude, and it can readily be seen why it came to be regarded as a deep indignity to be laid hold of by the hair.

The movement is generally performed in lines, couples facing each other, selecting their own partner at will for each question. When the answer is in the affirmative, the child leads off her partner, and together they execute a bright dance round the room. The game continues until all have been chosen and the list of partners is complete, when the game is concluded by a circular dance of boys outside, girls inside, the hands of the girls clasping the wrists of the boys, and the dance concluded with a bright general movement.

This Introduction to the dance can be either sung or merely acted, at the teacher's wish and discretion.

1ST CHILD.—Tappie, tappie tousie, will you be my man?

2ND CHILD.—No!

1ST CHILD.—Gae frae me then, gae frae me then.

1ST CHILD.—Tappie, tappie tousie, will you be my man?

3RD CHILD.—Yes!

1ST CHILD.—Come, come to me then, come!

- I. Couples face each other, forming an inner and outer circle round the room, girls inside, with their backs to centre, boys outside.

The girl takes hold of the boy's right wrist with her left hand, and the boy's left wrist with her right hand, then galop eight steps, moving round the room.



- II. The boy kneels and takes the girl's left hand in his right, and she dances round him, performing Step A eight times, the boy rising on the last four beats.



- III. The boy places his right hand round the girl's waist, he takes her right hand in his left hand, and she places her left hand on his right arm, then they perform the polka step (Step B) ten times, turning round and moving round the room.

Repeat I, II, III.

Hob or Nob.

In Grose's Glossary the word Hob-nob signifies "at a venture, or rashly," and the question "Will you hob or nob with me?" is a distinct challenge. The custom is said to have originated in the days of Good Queen Bess; and a great deal has been written of this curious custom, which has many links with the drinking of beer and the like. The Hob or Nob Dance, which followed the pledging of health, is very like the dance previously described as "Tick-tack." In this case, however, there is a distinct ceremonial of choice attached to the question "Will you hob or nob with me?" and the dance movement partakes more of the Elizabethan era than of the quick, jerky movements of the Tick-tack dance.



Couples stand round the room, the girl's left hand in the boy's right.

- I. **Step C.** Eight times, beginning with outside feet, moving round the room.

8 bars



- II. The girl places her hands on boy's shoulders, the boy places his hands at the girl's waist.

Step on outside feet.

1st beat

Hop on outside feet.

3rd beat

Step on inside feet.

1st beat

Hop on inside feet.

3rd beat

6 bars

This is done six times.

Girl places her hands behind head, both lean back and turn round with as many little steps as possible.

2 bars

Repeat II.

Barley Break.

There are many versions of this old custom, and references are made to it by Herrick and other writers of great repute. It was a game originally played by young people in a cornyard. One stack being fixed as the dule or goal, and one person appointed to catch the rest of the company who run out from the dule. Two sets have to catch the scattered company. Anyone who is taken is accounted a partner, and when all are taken the game is finished.

Barley-Break in dance form is an exceedingly effective measure, the music quickening as the fun reaches its height. At the end, as in "General Post," each child seizes a partner and all dance round the corn stack or goal, which is the stationary child in the middle of the circle, and with a curtsy and flourish, drop into a circular form in centre of the room.



For couples dancing round a child representing a corn-stack.

- I. Cross hands and glide forward (obliquely to right) with right feet, then hop on right feet four times, left feet raised behind right ankles. 4 beats 2 bars
- Repeat I, beginning with left feet. 2 bars
- The boy takes the girl's right hand in his right, then they turn round in the following manner.



- ii. Step on right foot and hop on it, raising left foot to right knee. 2 beats
- This is done with right and left foot alternately four times, turning round in a circle, and holding hands high. 4 bars
- Repeat I and II, moving once or twice round the corn-stack.

Cherry Pit.

Cherry-pit is mentioned in Herrick's "Hesperides," and also in "The Pleasant Grove of New Fancies" (1657). The game of Cherry-pit in dance form is represented by half the children in the line turning their back upon the remaining half, the remaining half dancing round the room to a particularly bright and jovial measure, finally seizing a partner by the waist, still holding her backwards, and retaining this position, continuing the dance until the end, when the positions are reversed and the dance repeated as many times as required. This dance is brisk and of the galop nature.

M. $\text{♩} = 56$.

Con Ped.

The boy stands behind his chosen partner at one side of the room, and places his hands on either side of her waist.

- I. Step to right with right feet. 1 beat
- Bring left feet up behind right, 3rd position. 1 beat
- Raise and spring lightly on right feet, with left feet raised behind right ankles. 1 beat
- This is done to right and left alternately moving backwards across the room, the girl turning to left and facing partner on the last three beats of the eighth bar. 8 bars
- Repeat I, facing partner, and moving back to starting place. 8 bars

Ducks and Drakes.

Butler in his "Hudibras" makes mention of this old pastime, which, silly though it is, is inferior to few in antiquity. It was played with flat shells, and the palm of victory was assigned to the boy whose shell rebounded oftenest from the surface of the water before it finally went down.

In dance form it is played with partners, with an alternate gliding and hopping motion, down the centre of the room. When the end of the room is reached the boy throws the girl from him with a dramatic gesture, the girl takes out her skirt with both hands, pirouettes quickly to the extreme end of the hall or room, where she remains stationary until the boy again seizes her as a partner, and together they perform a circular movement savouring rather of the modern Barn Dance.



The boy places his right hand round the girl's waist, and takes the girl's right hand in his left; she places her left hand on his arm.

I. Glide forward with outside feet and bring inside feet up behind (3rd position), three times.

Glide forward again with outside feet and hop lightly on outside feet, the boy lifting the girl to his left hand side; this is done moving towards the audience.

Repeat I, moving away from the audience, beginning with back feet; this time when they hop the boy throws the girl away from him, she then pirouettes to the other side of the room, he runs after her, then they repeat I.

GROUP OF
FLOWER AND VILLAGE DANCES

Suitable for School or Out-of-door performances.

Arranged for small children.

Dance of the Months.

Characters in drama : Queen Summer, Heralds, and twelve children to represent Spring, Summer, Autumn, and Winter, with attendants dressed in green to represent leaves.

3 for Spring
3 for Summer

3 for Autumn
3 for Winter

THE HERALD.—The Seasons, Queen Summer, do greet you.

QUEEN SUMMER.—Bid them approach.

The THREE SPRING MONTHS advance hand in hand to a dance movement.

We shiver and shiver, but here we be,
Gallant and merry, as you can see,
Ready to rout old Winter, and cover
The land with fair flowers from one end to the other.

Perform a dance.

The THREE SUMMER MONTHS advance hand in hand to a dance movement.

With roses and lilies, not daffodowndillies,
As Spring would have seen,
But with fragrance and beauty and riot of perfume,
We greet thee, O Queen.

Dance.

The THREE AUTUMN MONTHS advance hand in hand to a dance movement.—

Sheaves of glowing corn and purple heather,
Nut-boughs and bramble berries all aglow,
Fruits of earth, of hill and dale and mountain,
As gifts we show.

Dance.

The THREE WINTER MONTHS advance hand in hand to a dance movement.—

Warm fires and curtains drawn and happy circles,
O Queen, is now the gift I bring to you.
Few flowers and fewer fruits, yet they are welcome,
The gifts I show.

Dance.

QUEEN SUMMER.—

Gather ye round me,
As friends, not foes,
All do I welcome
With each wind that blows,
Each in his season
Has gifts to bestow.
So gather ye round me,
Dance high and low.
Sing for the Springtime,
For Summer aglow.
So gather ye round me,
Dance high and low,
For Autumn and Winter
With ice and with snow.

General dance to conclude.

DANCE FOR THREE SPRING MONTHS.

M. ♩ = 88. *Cheerfully.* *f*

KEY F. { | : : | : : | : : | : : s | } d : d : d | d : d : d | d : - : m | s : - : - | f : m : r | m : r : d }

We shiv-er and shiv-er, but here we be, Gal-lant and mer-ry as

{ | t₁ : - : d | r : - : - | d : d : d | d : - : d | d : - : m | s : l : t | d¹ : t : l | m : - : - }

you can see, Rea-dy to rout old Win-ter, and cov-er The land,

{ | l : s : f | d : - : - | l₁ : t₁ : d | l₁ : t₁ : d | m : r : d | m : r : - : d | d : d¹ : - : - : - }

cov-er the land, cov-er The land with fair flow'rs from one end to the oth-er.

- I.
- Step forward with right foot and hop on it, raising left foot in front, bending body to right and waving arms to right. 3 beats
- Step forward with left foot and hop on it, raising right foot in front, bending body to left and waving arms to left. 3 beats
- This is done eight times, the three children following each other round in a circle. 4 bars
- Step to right with right foot, and point left (4th position), bending body to left, left arm curved in front of waist, right arm raised and curved above head. 6 beats
- Step to left with left foot, and point right (4th position), bending body to right, right arm curved in front of waist, left arm raised above head.
- This is done to right and left alternately four times. 4 bars
- Glide and curtsy to left, rise and point right foot (4th position), bending body to right. 3 bars
- This dance is repeated for the summer months, omitting the glide and curtsy.

ber-ries all a - glow, Fruits of the earth, of hill and dale and mountain, As gifts we show, As gifts we show.

Three light tripping steps, beginning with right foot, arms
extended to side. 4 beats

Point left foot (2nd position), bending body to left, left arm curved in front of waist, right arm raised and curved above the head. 4 *beats*

This is done seven times, the three children following each other round in a circle, then all face front. Glide to left and curtsy, extending arms to side. 4 beats 8 bars

Repeat this Dance for Winter months.

DANCE OF THE THREE WINTER MONTHS.

M. ♩ = 72. With expression.

p

KEY C. { | : | : | : | : || m : r . d | r . s : s | . m : r . d | r : s . s | d' . d' : t . l | t . m m . m }

Warm fires and curtains drawn and hap-py cir-cles, O Queen, is now the gift I bring to

{ 1 : - | : - | f : m . r | m . l : l | . f e : m . r | t . l : s . s | m̄ . r : d . t | m : - . m | s . f : m . r | d : - }
 you ; Few flow'rs and few-er fruits, yet they are wel-come, The gifts I show, the gifts I show.

II.

Stand in a large circle, one behind the other. Step forward with right foot and hop on it, raising left foot in front, bending body to right, and waving arms to right.	3 beats	
Step forward with left foot and hop on it, raising right foot in front, bending body to left, and waving arms to left.	3 beats	
This is done eight times, moving round in a circle.		4 bars
All join hands in a circle.		
Four hopping steps, crossing the feet, moving round to left, bending body to left, hands held high.	12 beats	2 bars
Repeat, moving round to right.	12 beats	2 bars
Four hopping steps forward towards centre (bending body lightly forward).	12 beats	2 bars
Four hopping steps backward (bending body back).	12 beats	2 bars
Disengage hands.		
Pirouette to right, hands raised and curved above head.	6 beats	1 bar
Slowly kneel on left knee, bringing hands round in a circle, and bend back, hands extended to side.	6 beats.	1 bar

Butterfly Song and Dance.

$\text{♩} = 66$. *Lightly and brightly.* *p*

KEY C. *f* | : : | : : | : : | : : | *m* : *f* : *s* | *l* : *s* : *s* | *m* : *r* : *r* : | *r* : *d* : | }

But - ter - flies danc - ing and toss - ing and turn - ing

p

{ *d* : *t* : *r* : | *d* : *t* : | *m* : *f* : *s* | *l* : *s* : *s* | *m* : *r* : *r* : | *r* : *d* : | *l* : *s* : *t* | *l* : *s* : | }

O - ver and o - ver, Glid - ing so noise - less - ly, chas - ing each oth - er O - ver the clo - ver;

{ *s* : *l* : *s* | *m* : *r* : *r* : | *d* : *t* : *l* | *l* : *s* : | *f. R.* *d* : *s* : *f* : *l* | *s* : *f* : | }

Wings all of pur - ple and gold, and all shin - ing So far o'er - head,

{ *m* : *f* : *m* | *d* : *d* : *t* | *f. t.* *r* : *r* : *r* : | *s* : *d* : | *d* : *t* : *r* : | *d* : - : | }

We see you, fai - ries, all spark - ling and gleam - ing With wings out - spread.

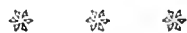
"Many requests have been sent from teachers asking for airy, graceful dances based upon the Guild of Play steps. This dance is exceedingly graceful and beautiful if well taught, and, as shown in the photograph, quite suitable for the tiniest children. The dance can be repeated as often as necessary, or the dance can accompany the words. Great care must be taken that the children enter thoroughly into the spirit of the words, and that their movements are as graceful as possible. For festival purposes appropriate costume can be arranged, but the dances can be used just as effectively in the school yard as upon a stage for special performances."

Butterflies dancing and tossing and turning
Over and over,
Gliding so noiselessly, chasing each other
Over the clover;
Wings all of purple and gold, and all shining
So far o'erhead,
We see you, fairies, all sparkling and gleaming
With wings outspread.

- | | | | |
|----|--|---------|--------|
| I. | Run three steps to right, moving obliquely forward. | 3 beats | |
| | Point left foot 4th position, left shoulder forward, bend body | | |
| | backwards to left, extending arms to side. | 3 beats | |
| | Repeat to left. | 6 beats | 2 bars |



- | | | | |
|-----|--|---------|-------|
| II. | Point left foot to side, 2nd position, bend body to right, place | | |
| | right hand to right ear, with left hand extended to | | |
| | side, in a listening attitude. | 6 beats | 1 bar |
| | Six short running steps backwards, beginning with left foot | | |
| | (bending body slightly forward). | 6 beats | 1 bar |
| | Point right foot to side, 2nd position, bend body to left, place | | |
| | left hand to left ear, with right hand extended to side. | 6 beats | 1 bar |
| | Turn round to right with six short running steps, beginning | | |
| | with right foot | 6 beats | 1 bar |



- | | | | |
|------|--|--|--------|
| III. | Repeat I and II, but when turning round the second time take | | |
| | three running steps instead of six, then couples join | | |
| | hands, extend them to side and lean slightly forward. | | 6 bars |

Michaelmas Goose Dance.

This movement, which introduces the waddling motion of a goose, is always most attractive when played by very tiny children. The leader of the geese must be a clever child with some initiative, and the whole play or dance is conducted by the driver and the leading goose. The long line of little geese merely act, as in "Follow my leader," the movements and gestures of the leading goose. The dance beginning briskly, becomes slower towards the end, and finally concludes with the children falling asleep in a circle, with their heads cuddled under their arms.

[The quotations at the head of each dance are taken from Brand's "Observations on Popular Antiquities," by kind permission of Messrs. Chatto and Windus.]



- | | | |
|-----|---|--------|
| I. | Walk twelve steps forward, with toes very much turned in, and
rolling body from side to side (arms extended to side) | 2 bars |
| II. | *Bend body and head forward. | |
| | Bend body and head back. | 1 bar |
| | Turn head to right. | |
| | Turn head to left. | 1 bar |
| | Walk twelve steps forward again | 2 bars |
| | Hold head down. | 1 bar |
| | Throw head back, then forward. | 1 bar |

Song and Dance of the Swallows.

"Many have considered this dance to be one of the most beautiful and at the same time the most simple of any of those arranged for Guild of Play purposes; certain it is that the children of South-East London revel in such movements as are necessary for the performance of this dance and for the Butterfly one immediately preceding it. When properly executed such dances are quite Grecian by reason of their very simplicity, and no prettier sight can be imagined than a number of children dancing them with that happy abandonment which is so characteristic of the London street child."

M. ♩ = 60. *Lightly.* *f*

KEY F. { : | : | : | : | : | : | : s | d : r : m | s :- : m }

1. The swal-lows come back a -
 2. They tell us of peo - ples we
 3. Tell me of the south lands with
 4. Oh! swal-lows! come close to me,

{ l : s : m | r :- : d | m : r : d | m : r : d | d : t | d | r :- : s }

gain o'er the sea, Bring-ing their wel - come to you and to me;
 nev - er have seen, Of lands and of coun-tries where we've nev - er been; Of
 skies ev - er blue, Of vines and of o - ran - ges; and is it true? That
 glid - ing a - long, Look down on the lit - tle child, the flow'rs a - mong; And

{ d : r : m | l : l : s | f : s : l | d :- : s : f : m | s : f : m | m :- : r | d :- : }

Air - i - ly, fai - ri - ly glid - ing a - long, High in the air on their wings so strong.
 strange birds and moun-tains, of riv - er and sea, Oh! swal-low! come quick-ly, wher - ever ye be.
 stars shine like moons in the wide east-ern skies, In lands where the day-light so fit - ful - ly dies.
 give me your mes - sage from lands far a - way, As I watch you like cloud-lets skim o - ver the bay.

- 1 The swallows come back again o'er the sea,
Bringing their welcome to you and to me;
Airily, fairily gliding along,
High in the air on their wings so strong.
- 2 They tell us of peoples we never have seen,
Of lands and of countries where we've never been;
Of strange birds and mountains, of river and sea,
Oh! swallow! come quickly, wherever ye be.
- 3 Tell me of the south lands with skies ever blue,
Of vines and of oranges; and is it true
That stars shine like moons in the wide eastern skies,
In lands where the daylight so fitfully dies?
- 4 Oh! swallows! come close to me, gliding along.
Look down on the little child, the flowers among;
And give me your message from lands far away,
As I watch you like cloudlets skim over the bay.

Children enter in single file with quick running steps, arms
extended to side.

- I. Step forward obliquely to right with right foot and hop on it
(bringing hands together in front of chest). 3 beats.
Step back with left foot and hop on it (extending arms to side). 3 beats.
Repeat to left, beginning with right foot.
Repeat to right and left again. 4 bars



- II. Take two running steps, moving obliquely forward to right,
beginning with right foot (hands placed together
in front of chest).
Hop on right foot as high and lightly as possible (arms extended
to side). 6 beats.
This is done to right and left alternately, four times. 4 bars.
Repeat I six times, moving round in a circle. 6 bars
Spring to right and curtsy. 1 bar
Waving hands in front of chest. 1 bar
Repeat to left.

Luck Song and Dance of the olde shooe.

"Home again hitherward, quick as a bee,
Now, with good luck cast an old shoe at me."

Old Rhyme.

"This song and dance is interesting as it combines both old custom with dainty rhythmical movement. There are many occasions, both in school and out, when a dance of this sort is peculiarly appropriate, and it will be found increasingly useful when once used. It can be introduced into almost any programme, either indoors or out, and danced by children of all ages when special circumstances call for a dance of this nature."

In a swinging style. ♩ = 112.

KEY D. } | : | : | d' .d' :d' | t,t.- :t | l :t .l | s :— | f :f .f | m :m .m {
Home a - gain hither - ward, quick as a bee, Now, with good luck cast an

| r :s .s | d :— | f. G. :d .d | r .r : | m :m .m | f .f : | s :f .m | m :r {
old shoe at me. 1. Here's to your go-ing, Here's to your coming, Good luck your-whole life
2. Though time is fleeting, Here's to our meeting! Good luck to all of

| d :— | : | s :s .s | f .f : | m :m .m | r .r : | (r) s :f .m | m :r | d :— | — :— ||
through, Mirth, joy, and laughter Come speedily after Hunting an old, old shoe.
you. Wealth, health, grow stronger, And good days be longer, When follows an old, old shoe.

Home again hitherward, quick as a bee,
Now, with good luck cast an old shoe at me.

1 Here's to your going. Here's to your coming,
Good luck your whole life through,
Mirth, joy, and laughter Come speedily after
Hunting an old, old shoe.

2 Though time is fleeting, Here's to our meeting!
Good luck to all of you.
Wealth, health grow stronger, And good days be longer,
When follows an old, old shoe.

Children stand in couples, facing front, holding a shoe in their
outside hands.

- | | | | |
|----|--|---------|--------|
| I. | March three steps forward, beginning with outside feet. | 3 beats | |
| | Place the heels of the inside feet between the 2nd and 4th positions,
toes turned up (knocking shoes together). | 1 beat | 1 bar |
| | March three steps, moving backwards, beginning with inside
feet. | 3 beats | |
| | Place the heels of the outside feet between the 2nd and
4th position, shoes held out in front of waist, arms
curved. | 1 beat | 1 bar |
| | Repeat I. | | 2 bars |
| | *Point outside feet and wave shoes down to the pointing feet. | 4 beats | 1 bar |
| | Knock shoes together. | 4 beats | 1 bar |
| | Repeat. | | 2 bars |



- | | | | |
|-----|---|---------|--------|
| II. | March three steps, making half a circle, beginning with outside
feet, turning away from partner. | 3 beats | |
| | Point outside feet, with backs to audience (knocking shoes
together). | 1 beat | 1 bar |
| | Continue the circle by marching three more steps, beginning
with the pointing feet. | 3 beats | |
| | Point outside feet again, facing front (shoes held out in front
of waists), | 1 beat | 1 bar |
| | Repeat. | 8 beats | 2 bars |
| | Repeat *. | 8 beats | 2 bars |
| | Jump four times with heels together (shoe raised above head). | 4 beats | 1 bar |
| | Stand still with heels together, throw shoe in the air and catch
it in both hands. | 4 beats | 1 bar |

The Dance of the Clouds.

M. ♩ = 56.

KEY Eb. { | : : | : : | : : | : : | m : m : s | l : l : s | d' : - : l | s : - : - }
 1. Bil-low-y, fea-ther-y clouds on high,
 2. Chil-dren, I love you and o - pen my arms,

{ | m : m : s | l : l : s | d' : - : l a : s : - : - | s : fe : s | m : - : - | : : | : : | d : d : m | f : f : m | l : l : f | m : - : - }
 Sweeping so si-lent-ly o'er the sky, Can-not you rest? Always a-sail-ing a-bout in the blue,
 Shade you from heat and from all false alarms At work and play. Then in the night-time I roll a-way west, To

{ | m : m : s | l : l : s | d' : d' : l | s : - : - | s : l : s | d' : - : - | - : - : - | - : - : - }
 Tell me your se-cret, and whis-per it true, No i-dle jest.
 crim-son and gold, while you lay down to rest At close of day.

Ped. Ped. Ped. Ped. Ped.

"This dance, in common with others in this book, has been arranged specially with a view to large numbers of children. For festival purposes it will be better to limit the number of those taking part in it, and when danced in costume is exceedingly dainty and attractive. As a school or playground dance, however, it is invaluable, bringing just those muscles into play which are unused during school hours. The element of restraint about these dances is very evident, and is found by the cultured teacher to be of the greatest possible use when dealing with large numbers of rough, noisy children. No one can participate in these graceful movements without becoming—for the time at least—happily quiet and restrained. There is the same note about these dances as is to be found in its perfect form in the minuet. A great American doctor, when visiting the Guild of Play, was heard to say when watching the restrained yet happy movements of the little dancers, 'This is not dancing, it is character forming.'"

Billowy, feathery clouds on high,
Sweeping so silently o'er the sky,
Cannot you rest?
Always a-sailing about in the blue.
Tell me your secret, and whisper it true,
No idle jest.

2 Children, I love you and open my arms,
Shade you from heat and from all false alarms
At work and play.
Then in the night-time I roll away west,
In crimson and gold, while you lay down to rest
At close of day.

Children stand in groups of threes, facing each other, and holding hands.

- I. Step B. Twice advancing towards centre beginning with right feet
(bending the body slightly forward). 12 beats 1 bar
- Point right feet, bend body slowly forward, lowering arms. 6 beats
- Bend body slowly back, raising arms above head. 6 beats 1 bar
- *Run three steps, moving backwards, beginning with right feet
(bending the body slightly forward). 3 beats
- Point left feet, 4th position. 3 beats
- Repeat *, advancing. 6 beats 1 bar
- Three children join hands in a circle.



- II. Step B. Four times, beginning with right feet (crossing the feet), and
moving round in a circle to right, bending body to
right, hands held high. 2 bars
- Point right feet and bend body forward, lowering arms. 6 beats
- Bend body back, raising arms above head. 6 beats 1 bar

{ | s₁ . s₁ : s₁ . s₁ | l₁ . l₁ : l₁ . l₁ | l₁ . l₁ : r₁ . l₁ | t₁ : - . t₁ | t₁ . t₁ : t₁ . t₁ | d . d : d . d }

pig-gy-wigs and an-i-mals come out to see the fun, The dark night has now faded and the

{ | r . r : s . r | m : - | d . m : m . r | m : - . d | s . fe : s . fe | s : - | d : - | - : - ||

day has just begun, Cock-a-doodle-doo! Cock-a-doodle-doo!

Free time.

COUNTRY DANCE.

Cock-a-doodle-doo! Cock-a-doodle-doo! the great cock cries,
The farmyard wakens, the still night dies,
The great cock cries,
The piggy-wigs and animals come out to see the fun,
The dark night has now faded and the day has just begun,
Cock-a-doodle-doo! Cock-a-doodle-doo!

Children stand in groups of fours, couples facing each other.

O	X
X	O

- I. Step C. Twice, beginning with right foot, then girls and boys link arms with the one opposite, and run four steps into opposite places. 1 bar
Repeat I. 1 bar
2 bars
- II. All run four steps forward, keeping to the left, then four steps backwards, keeping to the right (back to back). 2 bars
The boy places his right hand round the girl's waist.
Step B. Twice, turning round in a small circle to right. 2 bars
Repeat I and II.

Maypole Dance.

Many effective arrangements for maypole drills and dances already exist, but this simple movement, planned expressly in the interests of tiny children, will be found helpful to those who are teaching dancing on Guild of Play lines.

This setting of a maypole could be introduced into any programme, and can be enlarged and the movements repeated almost indefinitely. Frequent requests have been made for a *simple* maypole setting, and it is hoped that this will meet the needs of those teaching *quite small* children. The possible grace and beauty of a maypole dance cannot be exaggerated, as the dance gives so many opportunities for grace of movement, courtesy of manner, and dignity of bearing. Lessons of citizenship can best be taught by such circular dances, where success depends upon all doing their share, and not upon the special gifts or talents of any one dancer.



Children stand round the pole in couples, holding inside hands.

- | | | | |
|----|--|--------|-------|
| I. | Step forward with outside foot, and hop on it. | I beat | |
| | Step forward with inside foot, and hop on it. | I beat | I bar |
| | Step forward again with outside foot, and hop on it. | I beat | |
| | Point inside foot, 4th position (looking at partner over inside shoulder). | I beat | I bar |

Step forward with inside foot, and hop on it.	1 beat	
Step forward with outside foot and hop on it.	1 beat	1 bar
Step forward again with inside foot, and hop on it.	1 beat	
Point outside foot, 4th position (bending away from partner).	1 beat	1 bar
Repeat I.		4 bars



II.	Face partner, boy back to centre.		
	Step to right with right foot.	1 beat	
	Point left foot 4th position (bending body slightly to left).	1 beat	1 bar
	Step to left with left foot.	1 beat	
	Point right foot 4th position (bending body slightly to right).	1 beat	1 bar
	Run round in a small circle to right with four tripping steps.	4 beats	2 bars
	Repeat II, the boy running to the left side of partner instead of turning round in a circle, for last two bars.		4 bars



III.	Join hands in a large circle.		
	All galop round to left.	4 beats	2 bars
	Step to right with right foot.	1 beat	
	Bring left foot behind right foot (slightly bending knee).	1 beat	1 bar
	Step to left with left foot.	1 beat	
	Bring right foot behind left foot (slightly bending knees).	1 beat	1 bar
	Repeat III, moving round to right.		4 bars



IV.	Retain hands.		
	All advance to centre with three tripping steps, beginning with right foot (bending body slightly forward)	3 beats	
	Disengage hands and turn half-way round to right, stepping on the left foot.	1 beat	2 bars
	Join hands again, and run three steps forward, facing outwards.	3 beats	
	Disengage hands and turn half-way round to right, stepping on left foot.	1 beat	2 bars
	Repeat IV.		4 bars

For plaiting the Maypole, see "Maypole Exercises," by Miss E. Hughes, Curwen's edition, 3201, 1s.

Will-o'-the-Wisp Song and Dance.

A serpentine, running dance of a maze-like nature, to quick, bright music, in exact contrast to the somewhat dreamy music of the Clouds, and the light, graceful movements of the Butterflies.

In a semi-staccato manner. M. ♩ = 112.

KEY D. { d' :- : | t' :- : | l' : t' :- l' m' :- : }

Heigh - ho! Will-o'-the-Wisp,

f *R. H.* *f*

{ | f : m : r | d' :- : r | m' :- : - | s' :- : - } *A. t. f* { d' f :- : | m' :- : | r : m' :- r | d' :- : }

O - ver the grass - es green, Heigh - ho! Will-o' - the-Wisp,

{ | t' : l' : s' | l' : l' : t' | r' :- : - | d' s' :- : - } *f. D.* { f : f : f | m : m : m | l' : t' :- l' | s' e' :- : s' e' }

So quick you scarce can be seen. We want to come with you, Will-o' - the-Wisp, And

{ | l' : s' e' : l' | t' : l' : t' | r' :- : - | d' :- : - t' | l' : l' : l' | s' : s' : s' | r' : m' :- r' | d' :- : - d' | d' : t' : d' | r' :- : d' | d' :- : - | - : - : }

learn all your secrets rare, For nothing is hid from you, Will-o'-the-Wisp, In earth, in sea, or air,

Pause for song only.

Heigh-ho! Will-o'-the-Wisp, Over the grasses green,
Heigh-ho! Will-o'-the-Wisp, So quick you scarce can be seen,
We want to come with you, Will-o'-the-Wisp, And learn all your secrets rare,
For nothing is hid from you, Will-o'-the-Wisp, In earth, in sea, or air.

Solo dance for a child representing Will-o'-the-Wisp.

- I. Step forward with right foot and hop on it, raising left foot in front. 2 beats
- Step forward with left foot and hop on it, raising right foot behind left ankle. 2 beats 1 bar
- Step back with right foot, then draw left foot up to right (5th position). 2 beats
- Step back with right foot again and hop on it, raising left foot from the ground. 2 beats 1 bar
- Repeat I, beginning with left foot. 2 bars



- II. Run two steps to right. 2 beats
- Hop lightly and as high as possible on right foot (raising both hands above the head). 2 beats 1 bar
- Repeat II to left. 4 beats 1 bar



- III. Spring on right and left foot alternately, turning round to right, moving back. 2 beats
- Bring right foot quickly behind left and stand on it, pointing left foot 4th position. 2 beats 1 bar
- Repeat III. 4 beats 1 bar
- The first two bars of introduction are played for eight or twelve children to form a line behind Will-o'-the-Wisp, then all dance round in the form of a maze with the following steps.
- Spring on right foot, then on left foot, followed by four quick running steps.
- This is done four times. 4 bars
- Place both hands on each other's shoulders and dance round with sixteen light-springing steps. 4 bars
- Repeat.

Song and Dance of the River.

A gliding movement, with the swimming of fishes indicated and the splashing of water.

Smoothly. M. ♩ = 52.

p

Lah is E. { | : : | : : | : : | : : | l₁ :- :t₁ | r :- :d | t₁ :- :m | m :- : - }

1. Cool, o'er the moss - y stones,
2. Lit - tle fish - es dance and leap,
3. Sun - light fil - ters through the trees,

{ | : : r | d :- :t₁ | t₁ :- :f | m :- : - | d :- :r | f :- :m }

The riv - er pass - es;
Bees kiss the flow - ers,
The wide world sleeps,
Long grey sha - dows
Drag - on - flies climb
But the riv - er,

{ r :- :l | s :- : - | : : d | t₁ :- :l₁ | se₁ :- :t₁ | l₁ :- : - }

pause and flit
rush - es steep,
clear and cool,
O'er grey - green grass
And chase the hours.
Its vig - il keeps.

- 1 Cool, o'er the mossy stones,
The river passes;
Long grey shadows pause and flit
O'er grey-green grasses.
- 2 Little fishes dance and leap,
Bees kiss the flowers,
Dragon-flies climb rushes steep,
And chase the hours.
- 3 Sunlight filters through the trees,
The wide world sleeps,
But the river, clear and cool,
Its vigil keeps.

- I. For any number of children.
Children enter in single file.
Beginning with right foot, moving their arms slowly, in the following manner.
Raise hands above head, palms facing inwards, slowly bring them down in front of face, chest, and waist, then extend them to side.
This is done while taking four long gliding steps.
Repeat I, moving round in a circle, then form a single line, facing front, with joined hands.

8 bars



- II. All point left foot to side, 2nd position, bend body slowly over to right, bending right knee.
Slowly straighten right knee, and move into an upright position.
Repeat to left.
Repeat I, moving round in a circle, then move away.

2 bars

2 bars

4 bars

Fern Song and Dance.

Brightly. M. ♩ = 88. *mf*

KEY Eb. { : d | d :- : r | m :- : r | d :- : - | s :- : s }

1. The mea-dow-lands call us from
2. Come out in the sun - shine, wake
3. The dance of the wind, the

mf

{ | l :- : s | d :- : r | m :- : - | - :- : d | d :- : r | m :- : r | d :- : - | s :- : s | d' :- : t | t :- : l | s :- : - | - :- : s }

far, far a-way, Where ferns are so slow - ly un-fold - ing each day, All
up, do you hear? And sing us the song that you sing ev - 'ry year, The
sun-shine and rain, That we watch for each sum - mer a - gain and a - gain. Come,

{ | t :- : t | l :- : l | t | d' :- : t | l | t :- : l | s :- : s | s | f :- : f | s | l :- : s | f | t :- : l | s :- : e }

curl'd up so sleep-i - ly, bound up so tight, O ferns! are you frightened to face all the light?
song and the dance that you hold each June, O ferns! did you say you'd for-got-ten the tune?
wind, and make mu - sic, sing, birds in the blue, And we will go sing-ing and danc - ing too.

f

{ | d' :- : t | l :- : t | d' :- : - | m :- : - | l :- : s | d :- : r | d :- : - | - :- : - }

Come out in the sun - shine, wake up, do you hear?

f

A graceful, waving dance, with simple arm movements.

"It is scarcely necessary to mention that when danced on green grass, with the children holding fronds of green ferns in their hands, this dance is seen at its best. Fortunately it is becoming more and more possible to bring our town children within reach and enjoyment of the country, and for country festivals—or equally for London festivals—when flowers and waving ferns can be obtained, these dances will be found of the greatest possible use and effectiveness in any programme."

- 1 The meadow-lands call us from far, far away,
Where ferns are so slowly unfolding each day,
All curled up so sleepily, bound up so tight.
O ferns! are you frightened to face all the light?
Come out in the sunshine, wake up, do you hear?
- 2 Come out in the sunshine, wake up, do you hear?
And sing us the song that you sing every year,
The song and the dance that you hold each June,
O ferns! did you say you'd forgotten the tune?
Come out in the sunshine, wake up, do you hear?
- 3 The dance of the wind, the sunshine and rain,
That we watch for each summer again and again.
Come, wind, and make music, sing, birds in the blue,
And we will go singing and dancing too.
Come out in the sunshine, wake up, do you hear?

Hold fern in the right hand in front of waist, right arm well
curved and held out from the body, holding dress
well out in the left hand.

- I.
- | | | |
|--|--------|-------|
| Step forward with right foot. | 1 beat | |
| Bring left foot behind right, 3rd position. | 1 beat | |
| Step forward again with right foot. | 1 beat | |
| Hop on right foot, with left foot raised behind right ankle (waving
fern above head). | 1 beat | |
| Step backwards with left foot. | 1 beat | |
| Draw right foot back in front of left foot, 3rd position. | 1 beat | |
| Step backwards again with left foot. | 1 beat | |
| Hop on left foot, with right foot raised from the ground, right
knee bent. | 1 beat | 1 bar |
- Step C.
- | | | |
|--|--|--------|
| Four times, beginning with right foot, moving round in a circle
to right, waving fern up to right, and down in front
of waist alternately. | | 1 bar |
| Repeat I. | | 2 bars |
- ❁ ❁ ❁
- II.
- | | | |
|---------|--|-------|
| Step C. | Four times moving forward, beginning with right foot, waving
fern up to right and down to left alternately. | 1 bar |
| Step C. | Four times, moving backwards. | 1 bar |
| Step C. | Four times, moving round in a circle to right. | 1 bar |
| | Glide to right with right foot and curtsy. | 1 bar |

A Woodland Song and Dance.

This could be treated in various ways. A tiny child might represent a sturdy oak tree in the centre, and a circular dance, as well as the dance movement proper, might be very effective. Or another effective treatment of the theme would be to break the children up into little groups to represent—

Oaks	Poplars	Larches
Beeches	Elms	Chestnuts
Pines	Weeping Willows	Ash

Vigorously. M. ♩ = 112. *f*

KEY C. { | : | : | : | : | } s .m' :m' .r' |r' .d' : .d' }

1. Heigh-ho! for the wood-land, The
2. Heigh-ho! for the wood-land, And
3. Heigh-ho! for the wood-land, With

{ | t .l :d' .l | f : | l .f' :f' .m' |m' :r' : .d' |d' .t :r' .t |d' :— ||

green and the cool, With big trees so leaf-y, And clear, shin - ing pool.
green grass-y glades, Where nymphs and elf - folk Dance in the dim shades.
bird, flow'r, and bee; Heigh-ho! for the sum-mer, And sun - shine so free.

1 Heigh-ho! for the woodland,
The green and the cool,
With big trees so leafy,
And clear, shining pool.

2 Heigh-ho! for the woodland,
And green grassy glades,
Where nymphs and elf-folk
Dance in the dim shades.

3 Heigh-ho! for the woodland,
With bird, flower, and bee;
Heigh-ho! for the summer,
And sunshine so free.

For six children, three couples in a row facing partner, joining both hands.

I. The two couples on either side step towards audience with Step B, beginning with outside feet, and hop on outside feet, inside feet raised behind outside ankles, and looking under the front hands, which are raised.

1 bar

Repeat, moving away from audience.

1 bar

The couple in the centre do the same thing, only they move first away from the audience, then towards the audience.

Couples turn twice round in a small circle with eight running steps, holding hands well out at either side.

1 bar

Repeat I.

2 bars

Disengage hands.



II. The girl kneels on her left knee, while the boy dances round her performing Step B four times, passing in front of her.

2 bars

Repeat II; this time the boy kneels while the girl dances round him.

2 bars

5 5 3 3 1

Song and Dance of the Raindrops.

Dance of tiny children in circle form, and clapping of hands and tapping of feet.

Lightly. M. ♩ = 132. *mf*

KEY D. { | m . : s . | r . r : s . s | }
 Tip, tap, clat-ter, pat-ter,

mf

{ | m : s . s | r : | m . m : s . s | d' . d' : | t . l : t . d' | r' : | m . m : s . s | r . r : . r | }
 down falls the rain, Making merry mu-sic on my win-dow pane. All the lit-tle rain-drops are

{ | m . m : s . s | r . : . r | m . m : s . s | d' . d' : d' . | m . r : m . r | d : | }
 danc-ing hand in hand, They tell me tales of hap-py days up in high cloud-land.

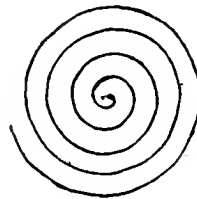
8

Tip, tap, clatter, patter, down falls the rain,
 Making merry music on my window pane.
 All the little raindrops are dancing hand in hand,
 They tell me tales of happy days up in high cloudland.

- I. Children enter in single file in the following manner—
 Run two steps forward, beginning with right foot. 2 beats
 Stamp feet three times, beginning with right foot. 2 beats
 This is done eight times to enter and form a circle. 8 bars



- II. Run two steps forward, beginning with right foot. 2 beats
 Point right foot 4th position, clapping hands three times, beginning 2 beats
 above the head and getting gradually lower.
 Repeat II, following each other round the room.
 Repeat I II. See diagram. 8 bars



Sun, Moon, and Stars Dance.

Consisting of three solo parts and effective circular or line movement of attendant moons or stars.

"This dance has been included in this collection, although obviously beyond the powers of quite tiny children, for it has been the purpose with each new publication of the Guild of Play series to lead the teacher step by step up to the Guild ideals of happy play for children. If there are those who doubt that children of school age (not infants) fail to appreciate the beauty of such songs as these, let them hasten to Bermondsey and make a special request of the Guild of Play authorities to hear this song by Guild of Play children. It is one in which that happy combination of elder and younger children may so well be brought about. This sympathy of the elder child to the younger is one of the strongest points of the Guild of Play. The word 'helper' at the Guild signifies those who are considered fit to help the little ones and to give them definite teaching. It is in such songs and dances as these that this spirit can be best cultivated. No better training in future citizenship could be given than by such means as this."

A slow three beats in a bar; with expression and dignity.

The musical score is written for three parts: a vocal line and two piano accompaniment lines. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo and style are indicated as 'A slow three beats in a bar; with expression and dignity.' The score is divided into two systems. The first system contains the first line of the song, and the second system contains the second line. The lyrics are written below the vocal line, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *ff*.

ff *†* *†*

KEY *B♭*. { | : : | : : | d : m : s | s : — : s | l : s : m | r : d : d | f : — : . m }
 Sun, moon, and stars, in heav'n so high— Shine down on

mf *ff*

{ | s : — : | : : | d : m : s | s : — : s | t : — : . l | l : s : s | d : — : . t }
 me. Each night I see you light your lamps For all to

pp A little faster.

see. I watch you, Sun, sink in the west, When Lady Moon walks east, walks

Con Ped.

Increase the time.

east. The little stars run here, run here and there, From big to least.

Original time.

The sky grows violet blue, and then You make night day. Take, gen-tle

L.H.

Sun, and Moon, and Stars A child's thanks, pray.

Ped. Ped. Ped. Ped. Ped. *

Sun, moon, and stars, in heaven so high—
 Shine down on me.
 Each night I see you light your lamps
 For all to see.
 I watch you, Sun, sink in the west,
 When Lady Moon walks east,
 The little stars run here and there,
 From big to least.
 The sky grows violet blue, and then
 You make night day.
 Take, gentle Sun, and Moon, and Stars
 A child's thanks, pray.

Several children representing flowers enter, holding hands, in groups of twos and threes, with the following step—

Step to right with right foot.	<i>1 beat</i>
Glide forward with left foot.	<i>1 beat</i>
Bring right foot up behind left, 3rd position.	<i>1 beat</i>
Repeat to left, beginning with left foot.	<i>3 beats</i>

This is done eight or sixteen times to enter and move round in a circle; then they slowly lie down in groups and fall asleep.

A child enters who represents the Sun.

She glides in and out of the flowers, placing her hands on the head of each flower in turn, when they slowly wake and rise up, rubbing their eyes.

The flowers dance round the Sun and in and out of each other with light, tripping steps, bringing their arms slowly round in a circle over the head.

The Sun places her hand on the flowers again, and they slowly lie down and fall asleep.

When each child has fallen asleep, the Sun in the background sinks to rest.

A child who represents the Moon, screened by children representing Clouds, enters and stands in the middle of room or platform.

The Clouds separate, and the Moon rises slowly from the ground, when eight or sixteen children representing Stars enter and group on either side of the Moon.

The Stars take three steps towards the Moon, beginning with right foot, arms extended to side; then kneel, waving hands in front of breast (crossing them).

Repeat, retiring.

The Moon now moves round in a circle with light steps, facing outwards, while the Stars group round and form a large Star round the Moon, then they slowly kneel, facing outwards.

